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two instances connected with Solomon's wife and pointing to Oriental tradition. *Heraldry* will not explain this. As I have pointed out in the opening words the credit of the discovery, if any, belongs to Mr. Ward, and not to me. I have only followed up his hints.

For the '*Sea Maiden*' incident, as Dr. Nitze must know, the position of Lancelot in the Arthurian cycle is a 'crux' to scholars. Romance knows him not at all, or as the first of knights. How explain his sudden rise to favor? The '*Sea Maiden*' story has enabled me to construct a theory, which, whether it win acceptance or not, at least conflicts with no known facts, and is in harmony with the general 'note' of the cycle, which I hold to be '*evolution*' as opposed to '*invention*.'

I purposely omitted any incomplete variants, such as that of *Perlesvaus*; I know several, for example the Prose *Tristan*; nor did I say the incident was only to be found in the romances cited, as Dr. Nitze's use of the word '*lastly*' would imply. It is in *Richard Coeur de Lion* and doubtless elsewhere.

JESSIE L. WESTON.

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ELIZABETHAN LYRICS.

To the Editors of Mod. Lang. Notes.

SIRS:—As an additional illustration of the Italianate spirit of the Elizabethan lyrics, and of the relations that existed among them by reason of their continued use of common material, the following interesting facts may be cited.

Thomas Watson's *Hekatompathia, or Passionate Centurie of Love*, was published, 4to, 1586. The caption to Passion 85 is this:

"The chiefest substance of this sonnet [*sic*] is borrowed out of certain Latin verses of Strozza, a noble man of Italy, and one of the best Poets in all his age: who in describing metaphorically to his friend Antonius, the true forme of his amorous estate, writeth thus:

Unda hic sunt Lachrima, Venti suspiria, Remi
Vota, Error velum, Mens malesaua Ratis;
Spes Temo, Curæ Comites, Constantia Amoris
Est malus, Dolor est Anchora, Nauita Amor."

Passion 91 repeats some of the ideas, figures, and phrases of number 85. It is thus introduced:

"In the latter part of this sonnet the authour imitateth those verses of Horace:

Me tabula sacer
Votiuâ paries indicat viuda
Suspendisse potenti
Vestimenta maris Deo.

Ad Pyrrham, Ode 5.

Whom also the renowned Florentine, M. Agnolo Firenzuola, did imitate long agoe, both in like manner and matter, as followeth:

O miseri coloro,
Che non prouar di donna fede mai;
Il pericol ch' io corsi
Nel tempestoso mar nella procella
Del lor crudel amore
Mostrar lo può la tauoletta posta
E le vesti ancor molli
Sospese al tempio del horrendo Dio
Di questo mar crudele."

(For the poems, see Arber's 'English Reprints'.)

This figure is a common one in early Italian poetry, repeated as a stock expression over and over again. There are many examples of its use in the poems included in Nannucci, *Manuale della Letteratura del Primo Secolo*, I (Tommaso di Sasso, Stephano Protonotario, etc.).

In the collection, *Diella*, by R[obert] L[ynch], 1596, sonnet 28 contains these same names and conceits that Watson uses, in a more original, a bolder, setting, however. (See Arber's *England's Garner*, vii). Somewhat different in expression, but still in the same strain, are the ideas of the sonnet, in Davison's *Poetical Rhapsody*, Pt. II. p. 103 (Collier's Reprints), *Allusion to Theseus' Voyage to Crete against the Minotaur*.

The last, by no means weak, echoes of this harping on one string that I have found, occurs in the poems of Thomas Carew (Ed. by W. C. Hazlitt, 1870). On p. 29 is a sixteen line poem of rimed couplets, *To Her in Absence: a Ship*. On pp. 30-31 is another poem, *Upon Some Alterations in My Mistress after My Departure into France*, in which almost the whole of the two eleven line stanzas is made up of these same ship-at-sea metaphors. And they are used again in *A Divine Love* (p. 153 f.) in the last stanza.

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Obituary.

Charles Chollet, Professor of Romance Languages in the West Virginia University, was killed August 14, 1903, by the accidental discharge of a gun. He was born in Geneva, Switzerland, in 1863, was graduated from Harvard College in 1887, was called to West Virginia University in 1900.

FRED W. TRUSCOTT.